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MFA FINAL VISUAL PRESENTATION  
BY  
KYLA LORRAINE FISCHER  
A THESIS  
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN  
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS

IN  
PRINTMAKING  
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA  
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Kyla Lorraine Fischer in partial fulfillment of the requirements for the degree of Master of Fine Arts.



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**DEPARTMENT OF ART AND DESIGN**

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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Expanse/Sea, Land or Sky (No. 3)	2007	Photo etching	91.5 x 122 cm
Insurance Value: \$1,200.00			
Expanse/Sea, Land or Sky (No. 1)	2007	Photo etching	91.5 x 122 cm
Insurance Value: \$1,200.00			



## *Remembrance*

*To what can our life on earth be likened?  
to a flock of geese  
alighting on the snow  
sometimes leaving a trace of their passage.*

-*Su Tung Po (1037-1101)*

A primary inspiration for my work is my relationship with the natural environment. In observing nature, I am often drawn to details, to textures, to markings in the earth and vegetation. These experiences leave me in awe of the beauty I see around me, and lead me to contemplate the transient nature of human existence. My interest in traditional Asian art and poetry is also a strong influence on the prints themselves. I am attentive to the fluid lines and the sense of movement in sumi drawings, to the lyrical observations of nature, and to the themes of quietism in their poetry. The medieval poets used observations of nature as "an opportunity for the contemplation of self "<sup>1</sup>. Likewise, I begin with nature photographs as a means to stimulate internal reflection and meditation.

Unlike traditional landscape photography, my prints have little relationship to specific identifiable spaces or objects. The original visual cues of a realistic photographic image are stripped away: the color is reduced to monochrome; the compositions are cropped; and the scale is skewed larger or smaller than the original. With these devices, the image is separated from its natural source. It is taken out of its original context, and consequently our perception of it changes. This new view is one where perhaps the essence of an experience is interpreted and conveyed rather than the photographed object itself. The paring down of the image to its essence is an attempt to move away from known reality and move toward internal reflection.

I am very interested in the repetition of elements, together forming a movement through space or time. Within myself, I recognize this repetition in the inhale and exhale of the breath. In nature, I look for it in the textures of surfaces. I explore these rhythms in my work through the repetition of light or dark gestures moving across the picture plane. The repetitive markings, like musical notations, refer to an experience beyond themselves that exists over a measurable period. I view the prints themselves as movements, not merely a snapshot of a moment or object but a glimpse of time itself.

I have often contemplated the disconnected relationship our society has with nature. We are too often distracted by the goings-on of our lives to notice its beauty



or to ponder our place within it. This work presents a reconnection to nature while providing a space for contemplation, a place of quietness and stillness that our lives are often lacking. The images are not a mere documentation of nature but represent an unfolding of and perhaps an opportunity for a spiritual experience.

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1. Smits, Ivo *The Pursuit of Loneliness: Chinese and Japanese Nature Poetry in Medieval Japan* (Stuttgart: F.Steiner,1995), 13.



## List of Works

1. farthest from its edge  
Etching, aquatint  
56 x 69 cm, 2006
2. expanse / sea, land or sky (no.1)  
Etching, aquatint  
91.5 x 122 cm, 2007
3. expanse / sea, land or sky (no.2)  
Etching, aquatint  
91.5 x 122 cm, 2007
4. expanse / sea, land or sky (no.3)  
Etching, aquatint  
91.5 x 122 cm, 2007
5. expanse / sea, land or sky (no.4)  
Etching  
91.5 x 122 cm, 2007
6. expanse / sea, land or sky (no.5)  
Etching, aquatint  
91.5 x 122 cm, 2007
7. surface / interval (no.1)  
Etching, aquatint  
69 x 101.5 cm, 2007
8. surface / interval (no.2)  
Etching, aquatint  
69 x 101.5 cm, 2007
9. surface / interval (no.3)  
Etching, aquatint  
69 x 101.5 cm, 2007
10. surface / interval (no.4)  
Etching, aquatint  
69 x 101.5 cm, 2007
11. surface / interval (no.5)  
Etching, aquatint , collograph  
69 x 101.5 cm, 2007
12. distillate (no.1)  
Etching  
16.5 x 22.5 cm, 2007
13. distillate (no.2)  
Etching  
16.5 x 22.5 cm, 2007
14. distillate (no.3)  
Etching  
16.5 x 22.5 cm, 2007

